tually to have enclosed, the proximity of inspiring scenes of mountain, river, and sea, and the rich southern flora and fauna, all proved a stimulus to the aesthetic. Religiously, Buddhism, especially the Ch'an sect, remained strong, and Taoism was much studied and at times favored at court. Both faiths had fully as profound an influence upon art as upon the Neo-Confucian philosophy.

Porcelain now for the first time began to loom prominently as a medium for aesthetic expression. In beauty and craftsmanship, cups, bowls, and other objects made from it could bear comparison with the bronzes and jades of the ancients. It was covered with thick glazes. Often, although by no means always, only one color was used on one object. There were some figures, but the rich variety of painted patterns in which later manufacturers delighted was still in the future. Sung glazes were, however, in many colors, some of them delicate and rarely beautiful. Before the application of the glaze, figures were often placed on the clay, either by incision or in relief. Many objects, too, were covered by crackle-glaze. Porcelain was made at a number of centers, including the imperial factories located first at the present K'aifeng and Ching-te-chen. The latter, to be long the most famous source of the ware, took its name from a Sung reign period (Ching Te, 1004-1008). Later, with the southward migration of the dynasty, potteries were developed at the present Hangchow. The overseas commerce gave wide distribution to the ware and many highly prized examples survive.

Sculpture did not occupy the place under the Sung that it had under the T'ang, perhaps because of the decline

of Buddhism. The sculpture was influenced by painting and tended to over-refinement, especially after the southward migration of the dynasty. Even the manufacture of earthenware figurines, so characteristic of the T'ang, fell largely into abeyance.

It may be that some connection existed on the one hand between the energetic military expansion and the vigorous, often massive statuary of the T'ang and on the other between the military ineffectiveness of the Sung and the dreamy, even though sometimes bold, landscapes of the artists of that dynasty. Certainly while the enemy was wasting the frontiers the Sung court was devoting itself largely to aesthetic and luxurious pursuits.